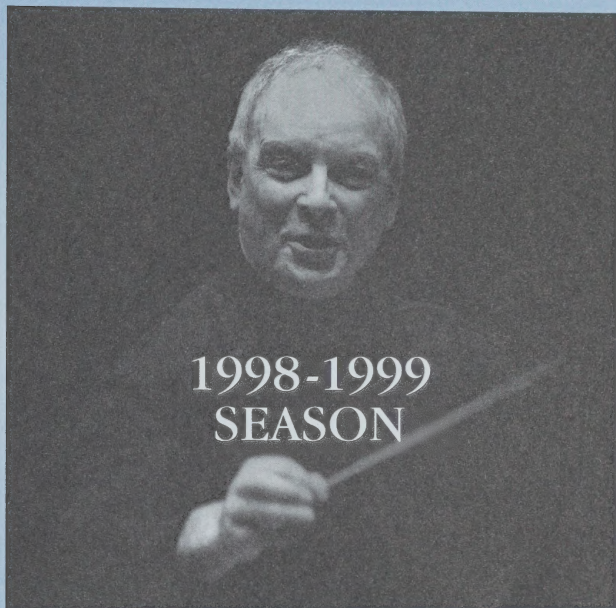




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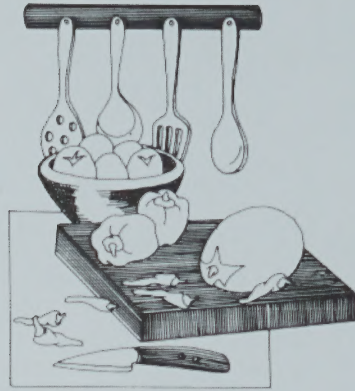
1998-1999
SEASON

JAZZ/BAROQUE:

Chick Corea & Gary Burton, Duets

John Finney, Conductor
Handel & Haydn Society Orchestra

FEBRUARY 5 & 7, 1999
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Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1998-1999 Season

Friday, February 5, 1999 at 8:00 p.m.
Sunday, February 7 at 3:00 p.m.
Symphony Hall

John Finney, Conductor

Chick Corea, Piano
Gary Burton, Vibraphone

Concerto Grosso in D Major, Op.6, No.1

Largo—Allegro—Largo—Allegro—Largo—Allegro—Allegro

Daniel Stepner and Julie Leven, Violins

Phoebe Carrai, Cello

Arcangelo Corelli
[1653-1713]

Brasilia

No Mystery

Chick Corea

Concerto for Organ in F Major, Op.4, No.4

Allegro—Andante—Adagio—Allegro

John Finney, Organ

George Frideric Handel
[1685-1759]

—Intermission—

Duende

Bud Powell

Chick Corea

Concerto for Two Violins in D Minor, BWV 1043

Vivace—Largo ma non tanto—Allegro

Daniel Stepner and Judith Eissenberg, Violins

Johann Sebastian Bach
[1685-1750]

Tango '95

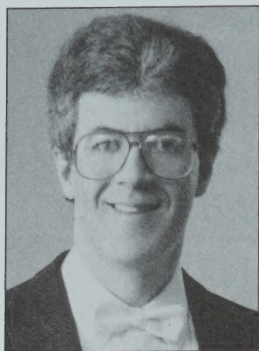
Rhumbata

Chick Corea

Yamaha Piano

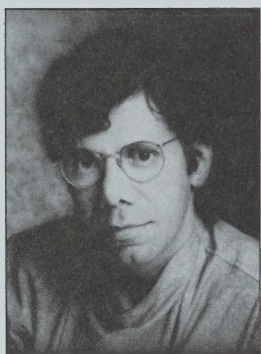
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and electronic watches during the concert.*

JOHN FINNEY, CONDUCTOR



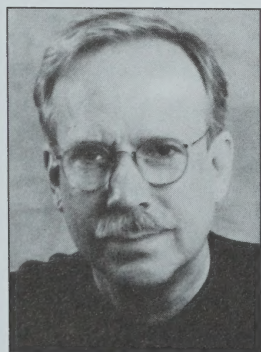
John Finney is regarded as a conductor of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, he has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. As Director of the University Chorale of Boston College, he has led the Chorale in performances locally and throughout the world of Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, and several American premieres. He founded the Boston Early Music Festival Chorus in 1987, and has been Director of Music for the Wellesley Hills Congregational Church since 1984. Mr. Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing H&H's Jordan Hall performances and last year's *Messiah* at Symphony Hall. He has been instrumental in maintaining the extraordinary level of quality of the H&H Chorus, which the *Boston Globe* has called "one of the glories of Boston's musical life." Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and teaches at the Academy for Early Music in Bressanone, Italy. He has recorded for Denon, Decca, and Nonesuch.

CHICK COREA, PIANO



Born in Chelsea, Massachusetts, Mr. Corea began formal piano studies at the age of four, and grew up with an eclectic mix of jazz and classical music in his home. In the mid 1960s his vibrant compositional style began to emerge, and he was recruited by legendary trumpeter Miles Davis. His groundbreaking band, Return to Forever, spearheaded the mid-70s jazz fusion movement, incorporating Latin and rock influences into its work. In addition to his constant use of classical pieces to keep up his piano technique, Mr. Corea has toured with, among other works, the two-piano music of Bartok and several Mozart piano concertos. Winner of eight Grammy Awards, he has produced a diverse series of recordings featuring electronic ensembles, solo piano, classical music, and acoustic duos with such artists as Herbie Hancock and Bobby McFerrin. Mr. Corea first performed with Gary Burton at the 1972 Munich Jazz Festival, leading to a collaboration that has produced numerous recordings and tours around the globe.

GARY BURTON, VIBRAPHONE



A virtuoso performer and respected band leader with more than 50 recordings to his credit, Mr. Burton is hailed as one of the world's foremost jazz musicians. Originally trained in classical music, Mr. Burton taught himself the intricate art of playing the vibraphone, once the exclusive domain of jazz masters Lionel Hampton and Modern Jazz Quintet co-founder Milt Jackson. He developed a phenomenal technique of using three or four mallets simultaneously, "bending" notes and expanding the range and dynamics of the instrument into one of the most mellifluous, unrivaled sounds in jazz today. These efforts have won him three Grammy awards, including two for projects with Chick Corea. Mr. Burton has collaborated with such eclectic talents as Stephane Grappelli, Keith Jarrett, Stan Getz, Ahmad Jamal, Pat Metheny, Eric Clapton, and K. D. Lang.

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**principal*

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The Handel & Haydn Society is America's premier chorus and period orchestra. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). H&H reaches a wide audience through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. Continuing H&H's tradition of artistic innovation, the 1995–1996 season featured a fully staged opera production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. The production travelled across the country and to the prestigious Edinburgh Festival in Scotland. The 1997–1998 season offered a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra. In addition to performances at Boston's Symphony Hall, H&H also features critically acclaimed concerts at New England Conservatory's Jordan Hall. H&H's innovative educational outreach program brings the joy of classical music to more than 7,000 students each year in 47 public schools throughout Massachusetts.

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AN ADVANCE LOOK AT H&H'S EXCITING 1999-2000 SEASON

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SWING: THEN & NOW

Robert Mealy

The worlds of jazz and Baroque music may, on the face of it, not have much in common. Jazz is often thought of as the epitome of freedom, the essence of unstructured spontaneity, where Baroque music has sometimes the bad reputation of incessant regularity and absolute structure. Neither is true, of course, once one actually listens: a piece of jazz, in whatever style, will always have some structuring intelligence behind it (one can't just play anything) while the world of Baroque music, as the historically informed performance movement has revealed, is one that can swing very hard indeed.

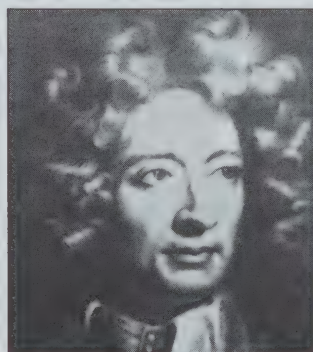
For jazz is not always free: in fact, the jazz virtuosos joining the Handel & Haydn Society tonight are performing their own intricately-arranged compositions, whose forms provide much room for improvisational play but which are nonetheless as structured in their own way as a Baroque concerto. Moreover, one of the defining joys of Baroque music, the intricate play of two voices over a bass-line, is mirrored in the contrapuntal play between Burton and Corea, often over a complex ostinato.

Baroque music, after all, is music that has often arisen out of improvisation at some level; of the composers represented on our program tonight, both Handel and Bach were as well-known in their day for their magnificent keyboard improvisations as for their compositions, while the great violinist/composer Arcangelo Corelli had students flocking to him from all over Europe to learn the art of "gracing," or ornamenting, his sonatas. (Corelli's solo sonatas were eventually published in a pirated edition in Amsterdam with extravagant examples of what the publisher claimed were "Corelli's own graces," the same way people today transcribe jazz solos that have caught their ear.)

The wildness of Corelli's solo playing (the eighteenth-century musical commentator Sir John Hawkins remarked that "it was usual for his countenance to be distorted, his eyes to become

red as fire, and his eyeballs to roll as in an agony") was balanced by his strikingly lucid compositions, which immediately became models of their kind. Thanks to a generous and sympathetic patron, Corelli had the luxury of re-working his concertos over a period of at least thirty years. The first mention of them comes in 1682 from a German visitor to Rome, the keyboardist/composer Georg Muffat, who later explained how to achieve the remarkable sonorities of Corelli's band:

... by exactly observing the opposition or rivalry of the slow and the fast, the loud and the soft, the fullness of the great choir and the delicacy of the little trio, the ear is ravished by a singular astonishment, as is the eye by the opposition of light and shade.



Arcangelo Corelli

Corelli continued to work at these concerti, which he obviously considered some of his greatest works, throughout his life. Only after his death in 1713 were they published by his devoted companion and second violinist Matteo Fornari, who had played them with him many times. These concertos are masterpieces of perfectly proportioned musical architecture, the sonic equivalent to what Palladio had achieved in

space a century before. Corelli was the first to realize the tremendous structuring power of what today we hear as the most basic harmonic sequences.

The first concerto grosso of his Op.6 is one of his very greatest, opening with a stately Adagio (with Corelli's patented "walking" bass-line) which soon breaks into brilliant solo writing. The minuet-like movement that follows explores the contrast between solo, ensemble, and orchestra playing the same material, and segues into a brilliant Allegro, a kind of concerto for the whole orchestra. The Largo which follows is particularly serene, as the two solo violins trade the most elegant of arpeggios. The seriousness it establishes sets the stage for a very unusual orchestral form, an ingeniously-scored fugue for soloists and tutti.

The concerto is closed in a sturdy gavotte rhythm while the soloists launch dizzying flights of triplets above the band.

It is a little hard for us to hear the absolute newness of Corelli's masterful constructions today, simply because this clear harmonic language immediately became the common musical tongue of Baroque Europe. Hawkins declared that "his music is the language of nature ... it continued to be performed, and was heard with delight in all the cities of Europe for near forty years." No one spread this language more effectively than Handel, who had taken Corelli's meticulously planned harmonic structures and added his own immensely theatrical imagination. No wonder that Handel found so congenial a home in London, where the fashion for Corelli's music had a particularly long vogue.

Handel himself had known Corelli well in Rome, and had even (in a famous incident) taken over the violin from the great master to illustrate how he wanted an overture played. But Handel's particular instrumental genius lay at the keyboard, where he was famous for his harmonic depth and imagination. Handel's Concerto for Organ, Opus 4, no. 4, was written, like most of his concertos, for insertion into an oratorio. In this case, the ever-popular *Athalia* was being revived at the Theatre Royal in Covent Garden, and the papers made a point of mentioning that the oratorio was being presented "with a new Concerto on the Organ." He finished the concerto on March 25, 1735, with just a week to spare before its performance. In its original version, this concerto closed with an extended choral fugue on "Alleluia"; by the time it was printed as part of a set of his concertos, it had long since lost this curious vocal finale.

Like many of Handel's organ concertos, the F-Major concerto is written in a particularly transparent and accessible language, full of great good humour in the allegro movements. At

several points the solo part is marked "ad libitum," reminding us that Handel was well-known for his improvisations and that an expected part of an

evening's oratorio entertainment was hearing his brilliant and daring solo excursions.

A very different kind of concerto is represented by Johann Sebastian Bach's famous Concerto for Two Violins. Where Handel's concerto texture is deliberately loose and almost sketched-in, Bach's work is profoundly worked-through. Like most of Bach's concertos, this one was written for the splendid orchestra at Cöthen, made up of players gathered from

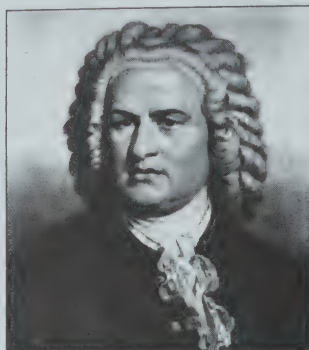
Berlin; the solo parts were presumably performed by Joseph Spiess, the leader of the band, and his colleague Martin Friedrich Marcus.

The well-known first movement is notable for the extended fugue which forms its opening ritornello, a remarkable bit of counterpoint for so festive a form. It is followed by one of Bach's happiest inspirations, an extended aria for the two soloists, with the rest of the orchestra providing a kind of richly-scored continuo realization. The concerto closes with a complex finale, where the two soloists chase each other in close canon; the orchestra increases the tension with interjections in a 2/4 rhythm, as the soloists play in the "real" time of 3/4.

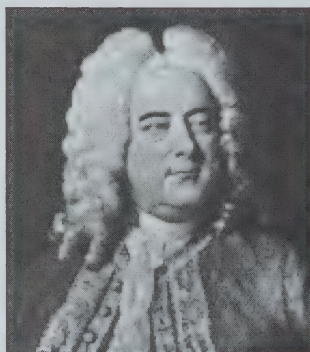
Since its rediscovery in the nineteenth century, this concerto has remained immensely popular, particularly in France, where it even entered into the early jazz repertoire via the amazing guitarist Django Reinhardt. He recorded it with violinists Eddie South and Stephane Grappelli in 1937, both in a more-or-less straightforward version and also in a deeply swung reading, with Django providing

some of the most driving continuo realizations in existence.

Much of what holds our ear in this concerto, of course, is its remarkable contrapuntal organization: but as Django and friends realized, a lot of its drama lies in the absorbing contrapuntal



Johann Sebastian Bach



George Frideric Handel

interaction of two soloists on completely equal terms. In some ways, the duo of Chick Corea and Gary Burton works similarly. Though the piano and vibraphone would seem to be very different beasts, they actually share many musical qualities: a wide range of both percussive and sustaining effects, and (particularly with the remarkable virtuosic technique of four mallets that Burton evolved in the sixties) an equal degree of dexterity and virtuosity.

Burton and Corea's association goes back a ways, to the smaller ensembles Corea began to be interested in after leaving Miles Davis' band in the late sixties. Their first duo recording was *Crystal Silence*, made in 1972 for ECM, followed with *Duet* in 1978 (with a particularly wonderful version of Corea's now-standard "Spain") and a

double-album release the next year taken from a live concert in Zurich. More recently, they have reunited to record a new disc of duos, *Native Sense* (Stretch Records), mostly on compositions of Corea's but also including readings of two bagatelles by Bartok and a version of Thelonious Monk's early tongue-twister "Four in One." Their intricate rhythmic play shares much with the more planned-out tradeoffs of soloists in Corelli and Bach: both languages, in their own way, are a kind of codification of the groove.

—*Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.*

NOTES ON WORKS COMPOSED BY CHICK COREA

"Brasilia" makes up the 5th movement of Chick Corea's *Lyric Suite for Sextet*, composed in 1984. It was originally written as a duet, but with string quartet accompaniment.

"No Mystery" was the title song of a 70s small-ensemble recording with Mr. Corea. It has since been rearranged for duet, employing various Latin influences.

Mr. Corea originally composed "Duende" for saxophonist Lee Konitz. He has since rearranged it for duet performances.

"Bud Powell" was composed as a tribute to one of the great jazz pianists of the 50's, Bud Powell. The piece uses elements of Powell's inimitable style, originally recorded by Chick Corea and Gary Burton in 1980.

Composed for a film project that was never completed, "Tango '95" was first performed and recorded in 1997 by Mr. Corea and Mr. Burton, who share a passion for tango music.

"Rhumbata" combines the elements of Cuban rhumba and a Mozart sonata. It was composed for the 1997 Corea/Burton recording *Native Sense*.



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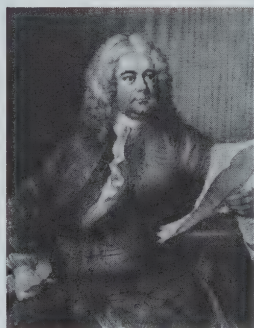
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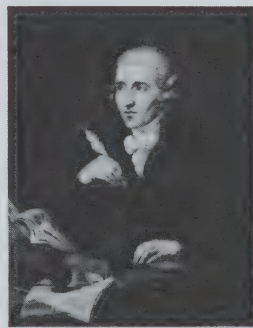
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Monday, February 15, 1999

Felix Mendelssohn: Symphony No. 3 in A Minor, Op. 56

Christopher Hogwood, conductor

Recorded November 8, 1998

Thursday, February 18

Antonio Vivaldi: Credo, RV 591

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Wednesday, February 24

Carl Heinrich Graun: Overture to *Montezuma*

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Recorded January 19, 1997

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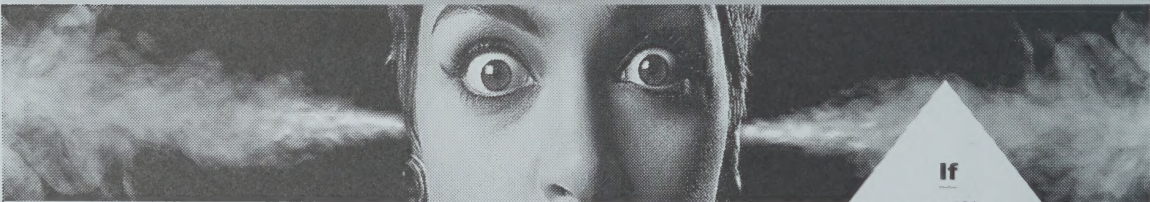
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